

the arts and entertainment supplement

If you love this studio

by Sharon Wickham-Foxwell

Studio D, the women's studio at the National Film Board of Canada, is the first department to suffer from government cutbacks and the internal redistribution of funds.

During its 12 years of operation, Studio D has not only won two Academy Awards, for *I'll Find a Way* (1978), and *If You Love This Planet* (1982), but has produced the NFB's two most popular films, *Not a Love Story* and, again, *If You Love This Planet*.

This year, however, Studio D will not be producing. When asked what films are currently available, Linda Paris, of the NFB Women's Program said, "Nothing. We have no money." There are no resources for research, shooting or production.

Barbara James, Acting Executive Producer of Studio D, confirmed, "It's true that no new programming will happen this year. There will be a general slowdown and a freeze on work in progress. We are not sufficiently funded."

"Studio D is the strongest card the NFB has. But it is not being played," said Kathleen Shannon in the October issue of *Cinema Canada Magazine*. Shannon recently resigned as Executive Producer of the Studio, after having established the only women filmmakers' studio in North America.

NFB's allocation of funds for English programming is decided internally. Four years ago Studio D received 10 per cent of available funding. For the past three years the Women's Program has received only six to seven per cent. The priorities have changed.

Anne Vautier, Public Relations Officer at NFB, disagrees that Studio D is being treated unfairly. "The Film Board allocates funds to the regions across Canada. The stated policy is to make the Film Board more open nationwide. The commitment is to have films made across the country," said Vautier.

Previously, 70 per cent of available funds remained at NFB's headquarters in Montréal, where Studio D is based. Now, in addition to a \$1.6 million overall cutback at the NFB, the

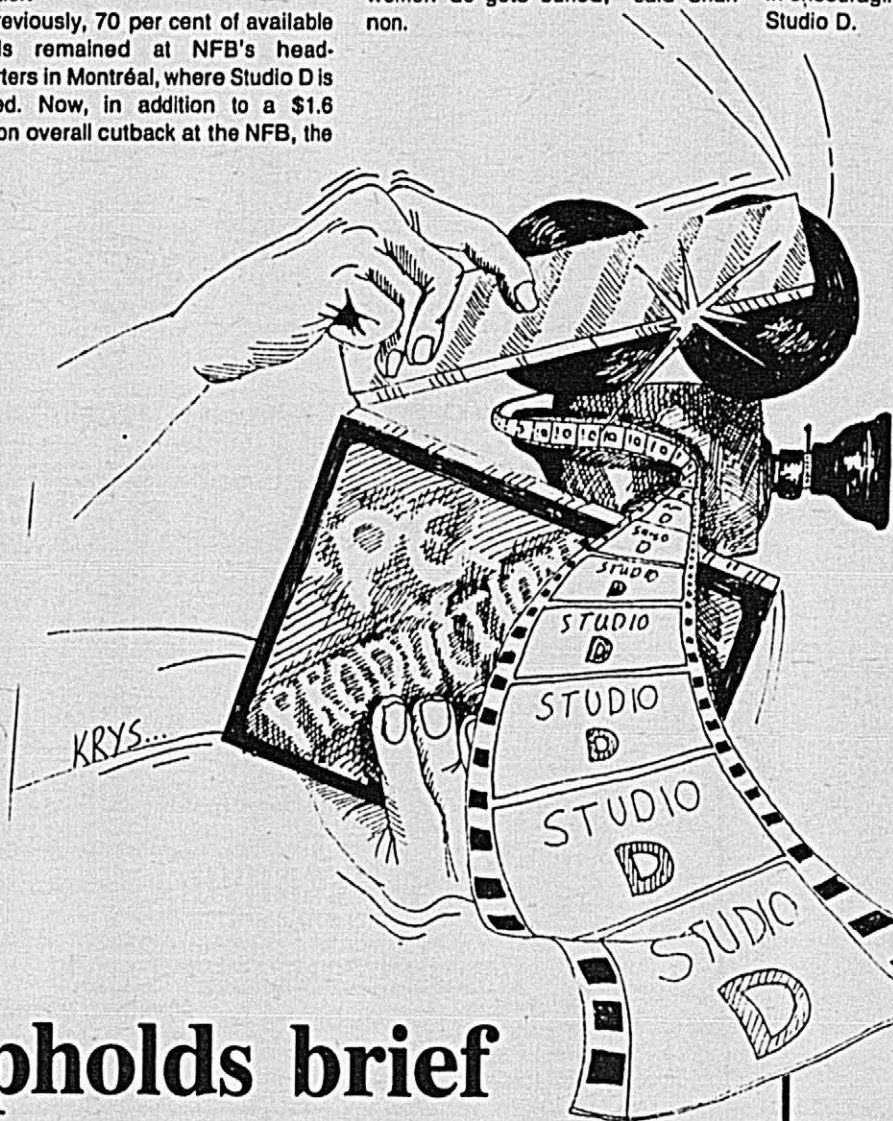
headquarters receives only 58 per cent of the total, which means further cuts at Studio D.

However fair this redistribution may be for filmmakers in other regions, it is happening without adequate consideration for the future of women's programming. "The thing is, that what women do gets buried," said Shannon.

"We are constantly discredited."

"Studio D is definitely in the worst position it's ever been in," said James.

Women's groups have already begun to express their outrage at the uncertain future of women's film in Canada. And, says Barbara James, it is this public pressure that is essential in encouraging appropriate funding for Studio D.



Artists for peace

by Michelle Gagnon

On the evening of October 18th, Artists for Tools for Peace will be holding a benefit on Boulevard St. Laurent. Artists for Tools for Peace are a loosely organized association of Montréal artists who have affiliated themselves with *Tools for Peace*, a national organization which sends material aid to Nicaragua.

The main objective of this campaign is to collect art supplies for Nicaraguan artists, school children and members of cultural centres. The idea originated with *Artifact*, a group of Montréal women who came together to paint murals in Nicaragua. Upon returning, they contacted *Tools for Peace* and together designed the project.

The need for the campaign is explained by Gail Dalglish, coordinator for the Montréal *Tools for Peace* warehouse: "Nicaragua is still producing artists regardless of the lack of available materials, regardless of the American trade embargo."

This, she states, is demonstrative of the importance attributed to artistic creation by Nicaraguan people: "Art is a very important part of Nicaraguan culture. Nicaraguans feel about artists the way Canadians feel about hockey players."

Artists for Tools for Peace are asking for several specific items: brushes, vinyl paint in large cans, fabrics, guitar strings, pencils, crayons and paper. All materials must be new and can be dropped off, after October 18th at Galerie Oboro (3891 St. Laurent, 4th floor) from Wednesday to Sunday between 13h00 and 17h00. The fundraiser, which begins at 20h30, will be held in the same building. Cash donations are also welcome.

Council upholds brief ignores students petition

by Chris Lawson

Yesterday, Students' Society decided to disregard a petition signed by 1592 McGill students, and persist in their support of a tuition levy of up to \$2500 by the year 1990.

Carlene Gardner, Club Representative to Council, presented a motion asking for Students Society of McGill University (SSMU) to oppose tuition increases. The motion was accompanied by a supporting petition, and letters from the McGill Law Students Association and the Concordia University Students' Association (CUSA).

Gardner's motion to oppose tuition fee increases was amended to "a non-motion" and passed by a vote of 13 for and 6 against.

The motion passed by council read: "be it resolved that the VP External be mandated to oppose all tuition fee increases which are not accompanied by the conditions in the SSMU/MAUT brief." The SSMU/MAUT brief proposes an increase to \$2500.

Gardner, who voted against the amended motion, said, "This doesn't change anything. It says we will support the brief."

Randy Flemings, Student Senator, spoke in opposition to the motion, saying, "I think accessibility is being seriously threatened by this brief. We are giving away a lot of gains our predecessors have worked damn hard for."

SSMU VP External Ian Brodie, defending the brief, countered, "Our first concern with this brief was accessibility."

Gardner reminded council of the survey of CEGEP and University students, commissioned by the University of Montréal Students' Association that stated that 27,000 students would drop out if tuition fees were to double. She added, "We need to bring our stand into line with student opinion."

Karen Tacacs, Co-President of CUSA, warned of the implications of advocating such a large tuition increase. "They (the government) will

love it. These recommendations will affect everyone," Tacacs continued, "This increase won't wipe out the deficit and you won't increase the quality of education."

Brodie told council that the tuition freeze, in effect since the late 1960's, had been "dramatically successful in achieving accessible education." He insisted that the brief would not cause students to leave school by the thousands, as the U of M survey predicts. "Our brief was written to guarantee that this would not happen," said Brodie.

François Longpré, representative from Law, in opposition to the brief, said, "It is very dangerous for McGill to break solidarity with the rest of Quebec students on this issue."

McGill Students Society's brief is unique in its endorsement of tuition fee increases.

Brodie will present the brief to the Gratton Commission on Education in Québec City on October 14th.

the
mcgill
daily

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Free trade in literature

by Scot Bishop

Jack McClelland, the "Dean" of Canadian publishers, links the survival of Canadian literature to the failure of Free Trade talks with the United States. He prefaced his talk at a panel discussion at McGill last Saturday by saying, "The future of Canadian Literature depends on the future of Canada."

Along with McClelland, *The Future of Canadian Literature* discussion included on its panel: an aging Hugh MacLennan, noted Canadian author; an articulate Lorraine York, Professor of English; and Peter O'Brian, Canadian literature student and editor of

McGill's *Rubicon*.

McClelland's speech was not so much a 'state of the union' appraisal of Canadian Literature as it was a harangue on the evils of Free Trade talks, which in McClelland's words, are "a stupid, stupid mistake."

"We (Canada) do \$164 billion worth of business with the U.S. and we have a \$20 billion trade surplus," McClelland explained.

"If the elephant and the mouse get together," he asked, "what do you think the elephant is going to say to the mouse about the mouse's 20 billion dollar surplus?" Ten years ago, McClelland argued, "the president of the

continued on page 6

events

Today
McGill Graduate Christian Fellowship
 Speaker: Gil Harp, Ass't professor, Dept. of History — "Academic Work and Faith: A personal perspective." 12h00, Thomson House, 3650 McTavish. Further info: 489-7683.

Access McGill: first General Meeting. 16h30 in Union 809/10.

Central America Group: General Meeting. Plan for Tools for Peace. 16h30 in Union 404.

McGill Women's Rugby Club: Bake Sale Union lobby, 11h00 to 15h30, Brontman 10h00 to 15h30. Games Sunday Oct. 5th

beginning 12h00 Lower Campus Field.
Undergraduate Library Use Survey: 10h00 in Redpath Lobby. Draw for \$50 prize! eligible students must have returned completed questionnaire to any library or Sadie's by Oct 3rd.

Test Anxiety Groups now forming at McGill Student Counselling Service 6 weekly sessions to help you relax and concentrate on exams. Phone 392-5119 now!

Anthropology Department presents Mr. Alexander Von Gernet to speak on "Holy Panacea: the Role of Tobacco in the 17th Century Clash of Amerindian and French

Ideologies. 16h30 to 18h00 in Leacock 720.
Liberal McGill Executive elections and delegate nominations. 17h00 in Leacock 26. Further info: 281-6265.

McGill Squash Club: Club Night and Après Squash. 17h00 at Currie Gym Squash Courts. For more info: 254-8607.

Women's Union and Gays and Lesbians of McGill are having a Lesbian Caucus. *Desert Hearts* will be shown; refreshments will be available and plans will be made. 17h00 in Union 423. More info, call 392-8920.

Douglas Hospital, Montréal's only Anglo psych hospital presents Montréal's young virtuosi, conducted by Alex Brott, at Mary

Queen of the World Cathedral. 20h00 tickets \$4.50 for students at the door. Phone 761-6131 for info.

Friday, October 3rd

Publicity Club of Montréal: two days of meetings about french advertising and the evolution of media. At Grand Hotel, near Place Bonaventure. Call 875-2565.

Hillel: High holiday services, 18h00 dinner, service follows.

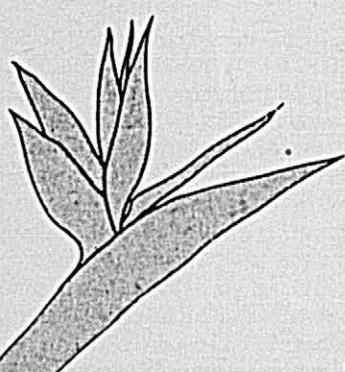
Direct Action Network demonstrate against the Canadian government's contract to process Namibian uranium. Meet at Roddick gates at 12h30 to march to a surprise

government office. call 392-5959
International/Multicultural Center brainstorming session for programming activities and events. 15h00 at Union 401.


Saturday, October 4th

McGill Newman Center slides and discussion on the political and religious situation in South Africa. 19h30 at 3484 Peel.

Also, evening mass (17h00), supper for \$2 (18h00). At 19h30, there will be a slide presentation on Father Tom Ryan's recent visit with human rights and church groups in Chile, Uruguay, and Argentina. Discussion will follow.




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 Development and Alumni Relations
 On September 15, 1986, the Board of Governors approved the establishment of the position of Vice-Principal (Development and Alumni Relations).
 Reporting to the Principal, the Vice-Principal (Development and Alumni Relations) will be responsible for planning, organizing, and directing the following:

- All aspects of a comprehensive fund-raising program, including capital, annual, and deferred giving as well as alumni, corporate, and foundation support as carried out through the Development Office.
- Gift processing, data processing, research, and record keeping as undertaken by the Alumni Development Information Systems Department.
- The programs and activities of the Graduates' Society through its Executive Director and in cooperation with its elected officials.


Applications and nominations to, or general comments about, the position should be addressed to Principal D.L. Johnston, 5th Floor, F. Cyril James Administration Building, to be received no later than October 15th, 1986. Applications and nominations will be most useful if accompanied by a detailed curriculum vitae and the names of three persons who may act as referees.



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STUDENTS' SOCIETY ELECTIONS
 To be held on OCTOBER 21 - 22, 1986

Nominations have been extended for the following positions:
SENATE

Education 1 rep
 Engineering 1 rep
 Medicine 1 rep
 Music 1 rep


Candidates must be members of the McGill Students' Society and:

- be students in good standing who are registered full-time for a degree or diploma and have satisfied conditions for promotion in their previous year of studies.
- or
- be students in good standing who have satisfied conditions for promotion in the previous year of studies and who are registered in a degree or diploma program, but who are permitted by Faculty to undertake a limited program.
- or
- be students in good standing who are registered full-time or in a limited program for a degree or diploma and who are repeating a year for reasons other than academic failure.

Nominations must be signed by at least 50 members of the McGill Students' Society who are in the same Faculty as the prospective candidate, or 25% of the students enrolment in their Faculty together with their year and faculty, whichever is the lesser of the two.

N.B. Students in Continuing Education are NOT members of Students' Society.

Official Nomination Forms are available at the Students' Society General Office, Rm. 105, 3480 McTavish Street.
 All Nomination Forms must have the candidates signature together with his/her year and faculty address and telephone number.
 Candidates must hand in a pen sketch of 100 words or less and a photo of the nominee with the nomination.
 All nominations must be submitted to the Students' Society General Office in the Union Building no later than:
Fri. Oct 3, 1986 - 4:30 p.m.
 c/o Leslie Copeland, Operations Secretary, Students' Society General Office (Union 105)



Andrew Dinsmore C.R.O.

Sonia brings life to Montréal

by Thia Fuller

I've had a long-standing prejudice that most films made by, for, or about Canadians are usually either wildlife documentaries or bargain-basement drama. The National Film Board logo on the announcement for Paule Baillargeon's *Sonia* probably should have warned me that I was in for an education.

This is an excellent film, dealing with a human problem in an undisguisedly Canadian setting: Montréal. For a change, our city is not dressed up in American or any generic big-city clothing. Down to the wrought-iron balconies, the 'franglais', familiar downtown streets, and a shot of the auctions on cable TV, the unique flavor of Montréal comes through in the entire 75 minutes the film runs. Even the actors' faces look familiar; these are not New Yorkers, LA-ites, or even Torontonians. They come right off the sidewalks of this city.

Add to this some excellent acting, a sensitive script, and moments of inspired imagery and you have a film that is well worth the trek into the East End.

Sonia is about a successful, outgoing artist and teacher who discovers she has Alzheimer's — an incurable brain disease that starts with a few

mild memory lapses and progresses inevitably towards senility, and eventually death.

Kim Yaroshevskaya plays the part of a woman who must come to grips with the fact that she is literally losing her mind. Baillargeon herself puts in a heartfelt performance as the daughter, Roxanne, who faces a dilemma of her own as her mother slowly loses the ability to take care of herself.

Yaroshevskaya, as Sonia, manages to retain her character's humanity even as she slips into childlike catatonia; in one scene we see her like a five-year-old sobbing helplessly into her daughter's shoulder, demanding some kind of assurance that she's fine and that it will all come out alright. Roxanne finds herself switching roles, mothering Sonia more and more towards the end of the film.

The viewer is faced with three fundamental questions: what is it like to feel you are losing control of your mind? What is it like to lose someone you love to a disease that reduces them to a babbling infant? And, at what point can you let go of her hand and get on with your own life?

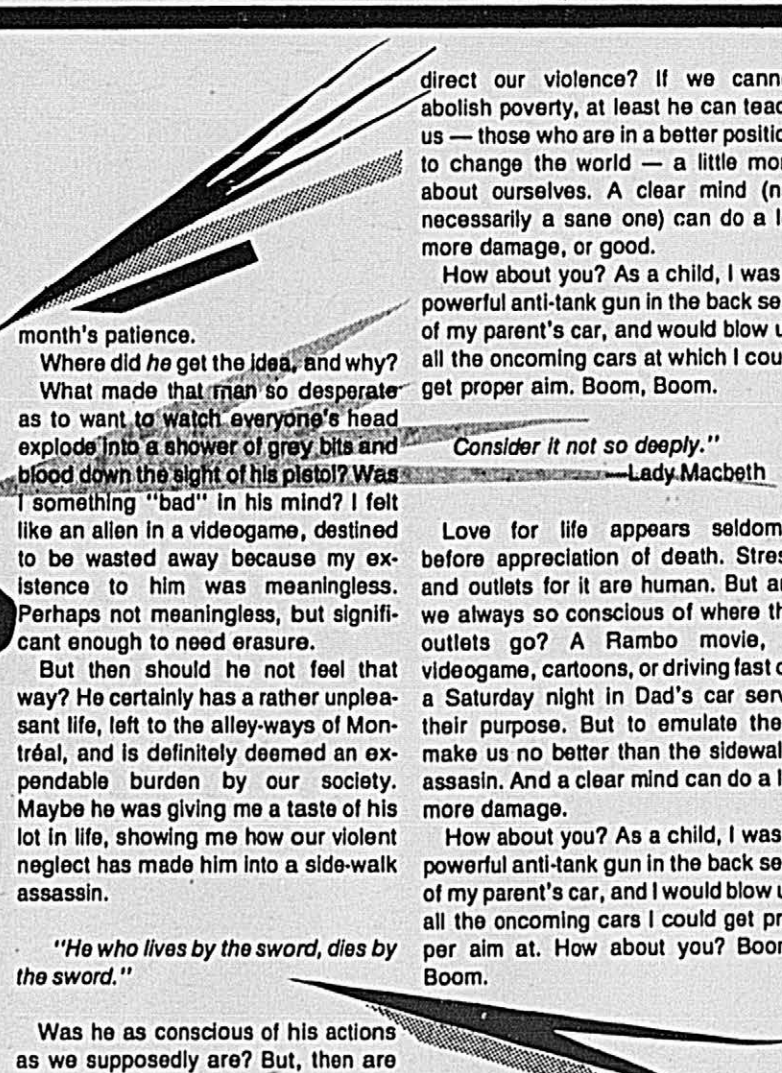
Creative filming, interesting sets, and a touch of surrealist imagery — as Sonia's mind starts playing tricks on her — make this film as visually absorbing as it is emotional. Baillargeon is

not afraid to let the images speak for themselves. She uses silence liberally in important moments. Sometimes the characters say nothing out loud, but their thoughts in voice-over provide a kind of private subtitling for the viewers.

As Sonia regresses, even her posture, as she curls up in a chair eating marshmallow cookies, has visual impact on the viewer. Baillargeon invites us to experience a human tragedy both within Sonia's mind and in the minds of those around

her. It is unsettling, atmospheric, and well worth seeing.

Sonia is playing at l'Autre Cinema (6430 Papineau, corner Beaubien — take the metro to Beaubien and the 18 bus a short way to Papineau) at 19¢ every night until Oct. 16. The sound system is good if anyone is concerned about their not-quite-perfect French. The cinema seems to have a few other interesting-looking films playing as well — pick up a copy of their calendar.



Feminism, Virginia Woolf & railways

by Maggie Berg and Barbara Leckie

In her talk last Thursday, *Getting There: Virginia Woolf and Railways*, Rachel Bowlby applied the metaphor of travel to contemporary feminist theory.

Bowlby herself had travelled far to be the first in a series of guest speakers sponsored by the English Department. She teaches in the Department of Cultural and Community Studies at the University of Sussex. This interdisciplinary program makes full use of Bowlby's impressive background: a Oxford B.A., a PhD in CompLit from Yale, and a book called *Just Looking: Consumer Culture in Dreiser, Gissing and Zola*. She is now writing another book on Virginia Woolf for a series edited by Terry Eagleton.

Bowlby feels uneasy about the current tendency in feminist literary scholarship to divide into camps and cast nervous glances at the opposition. Such polemic reduces the complexities of the issue, she says. To demonstrate her point, Bowlby emphasized Woolf's ambiguous status as both canonical and subversive; she is praised alike by radical feminists and the more traditional literary scholars.

Bowlby showed how Woolf's image of the railway carriage could be read as an allegory for the author's movement beyond realist conventions.

Updating her metaphor, Bowlby also expressed "flight reservations" over the divide between the Anglo-American and French feminist theorists. As with Woolf criticism, a polarization ignores the significant middle ground. The popular conception is that the French are concerned with apolitical and ahistorical linguistic analysis of the text, while the Anglo-American revisionary project is to recover the women's silenced voice.

Typically then the French are seen as avant-garde and the Americans as retaining outdated humanistic assumptions. Bowlby criticizes this neat division for missing the crucial overlap between the two continents.

In an open discussion the morning after the talk, topics ranged from the distinction between pornography and eroticism to advertising and consumer society. The opportunity to exchange ideas with someone as attentive and trenchant as Rachel Bowlby was a valuable addition to the formal lecture.

From railways to reservations Bowlby grounded feminist theory for many McGill students. In "getting there" Bowlby showed that to travel is better than to arrive.

Four Horsemen

by Stroh Purdy

*It is an awful topic, but 'tis not
My cure for any time to be
terrific.*

*For as checkered as is seen
our human lot
With good and bad and
worse, alike prolific
Of melancholy merriment; to
quote*

*Too much of one sort would
be soporific.
Without, or with, offence to
friends or foes,
I sketch you world exactly as
it goes.*

—Lord Byron: Don Juan

Image

He has extremely dirty hair that curls itself in sticky lengths down around his face — a wild face. His red eyes do not blink. His clothes, tattered and waving behind him, speak of an existence beyond poverty and hope. His stride is filled with many contorted limps, and he speeds along the sidewalk aimed straight at me, I at him. He pulls his hand from his pocket, cocks his thumb upward, draws back his pinky and ring finger to the palm, and points index

and middle finger together at me.

Bang... Spit explodes from his mouth as his empty hand recoils from the shot. I continue, unwavering in my stride; it was over in a moment. He drifts past trance-like and reloads his gun. I turn to see him point at another.

Memory

My heart skips a beat, but I keep on my way back home. I escape down Sherbrooke to my apartment, home to my room and my books — to my life.

*Don't shoot, shoot, shoot that thing at me
You know you've got my sympathy,
But don't shoot, shoot, shoot that
thing at me*

—Violent Femmes

My roommate replied "That was absurd." I agreed.

It could be seen as a sad example of the decline of our society, a society which glorifies violence for a 'good cause.' But then again if I were a bum I would probably hate society too.

If he had a real gun:

In the U.S. buying handguns is as simple as getting a license for your pet. All you need is a cheque, a form, and a

month's patience.

Where did he get the idea, and why? What made that man so desperate as to want to watch everyone's head explode into a shower of grey bits and blood down the sight of his pistol? Was I something "bad" in his mind? I felt like an alien in a videogame, destined to be wasted away because my existence to him was meaningless. Perhaps not meaningless, but significant enough to need erasure.

But then should he not feel that way? He certainly has a rather unpleasant life, left to the alley-ways of Montréal, and is definitely deemed an expendable burden by our society. Maybe he was giving me a taste of his lot in life, showing me how our violent neglect has made him into a side-walk assassin.

"He who lives by the sword, dies by the sword."

Was he as conscious of his actions as we supposedly are? But, then are we conscious of exactly where we

direct our violence? If we cannot abolish poverty, at least he can teach us — those who are in a better position to change the world — a little more about ourselves. A clear mind (not necessarily a sane one) can do a lot more damage, or good.

How about you? As a child, I was a powerful anti-tank gun in the back seat of my parent's car, and would blow up all the oncoming cars at which I could get proper aim. Boom, Boom.

Consider it not so deeply."

—Lady Macbeth

Love for life appears seldomly before appreciation of death. Stress and outlets for it are human. But are we always so conscious of where the outlets go? A Rambo movie, a videogame, cartoons, or driving fast on a Saturday night in Dad's car serve their purpose. But to emulate them make us no better than the sidewalk-assassin. And a clear mind can do a lot more damage.

How about you? As a child, I was a powerful anti-tank gun in the back seat of my parent's car, and I would blow up all the oncoming cars I could get proper aim at. How about you? Boom, Boom.

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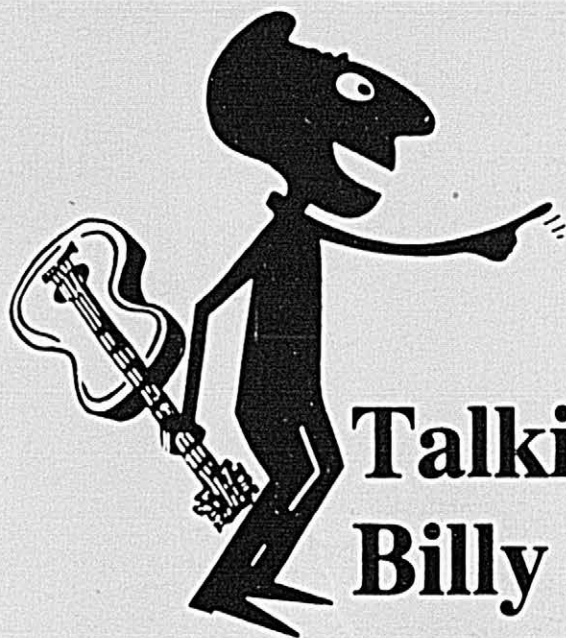
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In the doghouse

by Andrew Williamson

Talking to Billy about the taxman

by Collin Tomlins

Billy Bragg sounds like a lad who wanted to form a garage band like The Clash — but the other three members of the band never showed up...

Talking With The Taxman About Poetry, his third album, is further proof that Bragg's attraction is neither his musicianship (Joe Strummer without backing percussion) nor his voice (which makes the banging of trash-cans sound melodic).

His strength remains in his ability as a lyricist. He is successful in creating aural portraits of a socialist vision — without resorting to the crass sloganeering of so many 'leftist' songwriters.

Like many progressive singer / songwriters, Bragg can pen bitter social criticism. On this album the pen he wields is often vitriolic... something that comes through most clearly on the track *Ideology*:

*When one voice rules the nation
Just because they're top of the pile
Doesn't mean their vision is the clearest
The voices of the people
Are falling on deaf ears...
...And the best of this bad bunch
Are shouting to be heard
Above the sound of ideologies clashing*

What sets Bragg apart from other 'critical' songwriters is his commitment to a discernable alternative vision. Bragg is committed to the policies of the left wing of the Labour Party, and his lyrics are traceable to those positions. His genius is that he is able to articulate these stands without having to resort to PLP jargon. In *Help Save The Youth Of America*, he states the Labour case, making his points without recourse to any 'political' vocabulary:

*And the cities of Europe have burned
before
And they may yet burn again
And if they do I hope you understand
That Washington will burn with them
Omaha will burn with them
Los Alamos will burn with them*

The most impressive tracks on this album, however, are those that are the least overtly 'political'. In tracks like *Greetings To The New Brunette* and *The Marriage*, Bragg demonstrates that he retains his ability to handle love songs without being cloying.

He is returning to ground covered on his second album, *Brewing Up With* — the ending of relationships; the responsibilities of heterosexual affairs; that the women he is involved with shouldn't have to live up to outmoded romantic ideals:

*She lay before me and said
Yes it's true that I have seen some
naked men
As she made for the door
Leaving me on the floor
I wish I'd done biology
For an urge within me wanted to do it
then*

What saves him from appearing self-indulgent on these tracks is an unself-conscious honesty. The man who was able to write about masturbating to the image of a former lover, without appearing ridiculous, continues to write with stark realism. He observes, without appearing maudlin:

*Love is just a moment of giving
And marriage is when we admit our
parents were right...
...Marriage is when we admit our
parents were probably right*

This album has numerous flaws, not least of which are the clumsy orchestration on several tracks on side two and the excretable music hall piano on *Honey, I'm A Big Boy Now*.

This is not an album that is going to convince anyone who wasn't impressed with the first two releases to shell out their dollars for this one. At the same time, it's not likely to disappoint anyone who liked the others.

Vancouver's Skinny Puppy returned to Les Foufounes Electriques on Tuesday, informing the nether reaches of the West Island in the process. Maybe it was just the proximity of a speaker to my right eardrum.

First impressions are deceiving with this 3-piece death-pop outfit. Once one sees through the fake blood, the feigned assaults on 'head hound' Nivek, and the dry ice (lots of it), the spectacle becomes less of a coven-like rite and more of an amusing party trick gone bad.

With the trick over and an oil drum still clanging somewhere just beneath my skull, I made my way upstairs in search of a few yelps of wisdom from the impudent Pups themselves: Nivek (singing, screaming, etc.), Kevin (conventional & unconventional percussion), and Duane (electronic pyrotechnics).

Daily: You're off to Europe in the very near future.

Nivek: Tomorrow.

Daily: Near Enough. Where do you play first?

Duane: We've got two gigs in Brussels. I don't know where the first one is but the second one is at the Futurama Festival with Nick Cave and Love and Rockets and a few other bands.

Daily: And after Belgium?

Duane: After Belgium I believe we're going to Holland, then down to France and to Germany.

Nivek: Our schedule's really tight. It should be exhausting.

Daily: Any U.K. dates?

Nivek: No. When Test Department were over in Vancouver their manager wanted to arrange some warehouse shows for us in the U.K. so we did have the chance. The only problem is that we have about 17 dates in a row and if it's anything like it is now it's going to be very difficult.

Daily: Any European recording contract?

Nivek: There are negotiations going on right now between Capitol/Netwerk here in Canada and E.M.I. in England.

Daily: What happened with Capitol and Netwerk? (Skinny Puppy's Vancouver label)

Kevin: There was a... gelling. There was an interest in the fact that Netwerk was presenting a product that was different — that didn't necessarily mean that it was accessible — but it was going somewhere. Capitol became interested on that basis and it's on that basis that we stand with the company now. We maintain total control and all they do is distribute our records and do a much better job than Netwerk ever could.

Duane: We still manufacture the records, then sell them to Capitol — we press it and everything so we can do anything we want.

CRSG: I called Kevin at *Brave New Waves* for some bio information on you guys — and they'd lost your file. (laughter)

Nivek: That's good in a sense. We like to kind of isolate ourselves from the sound. What it is is music, and how it's presented: it doesn't matter where we come from, who we are...

Daily: To what extent does it not matter?

Kevin: Well we're Canadian but that's not the point we're trying to make.

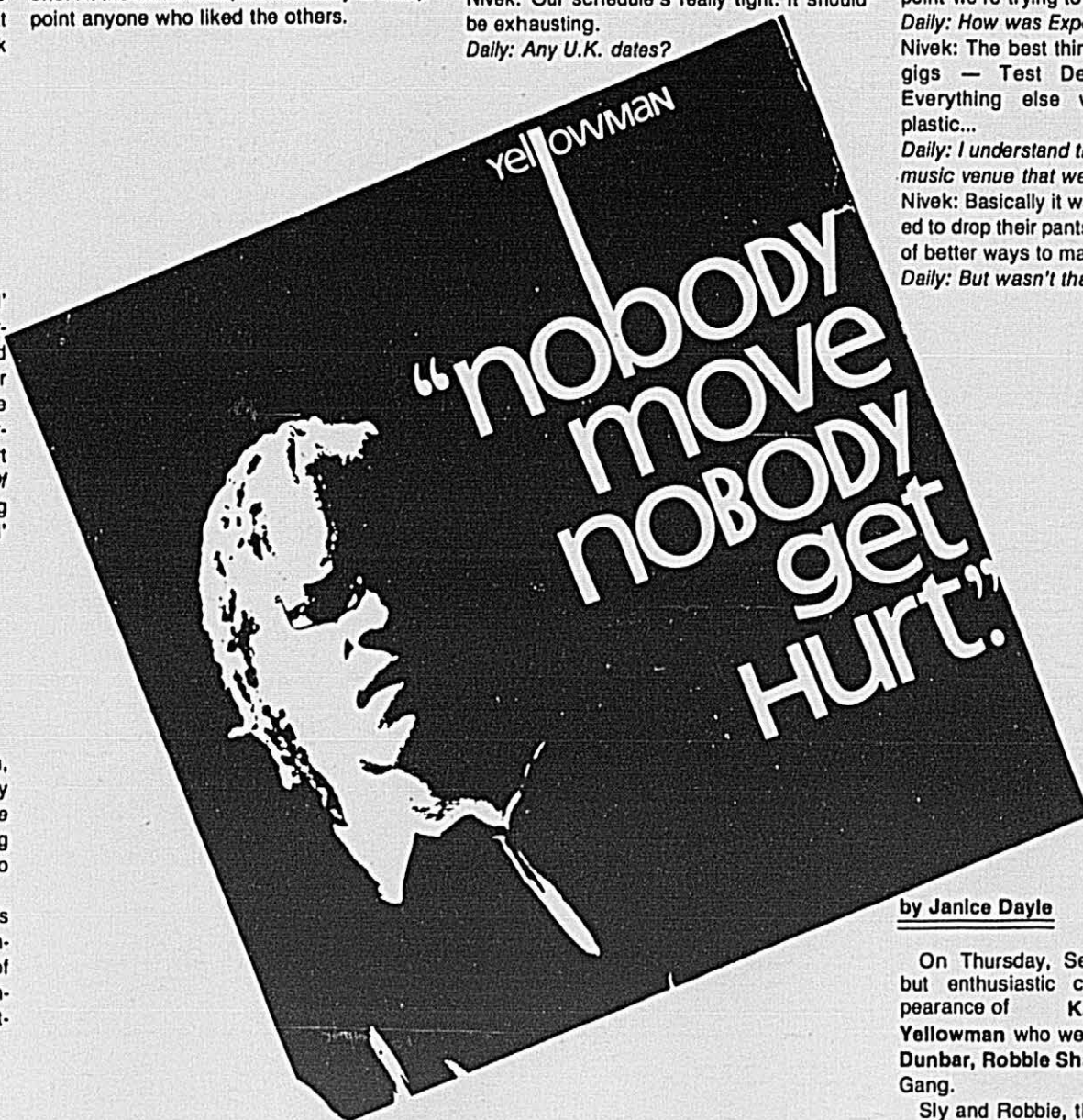
Daily: How was Expo?

Nivek: The best thing about Expo were the gigs — Test Department, Neubaten. Everything else was total Disneyland plastic...

Daily: I understand there was an 'alternative' music venue that went somewhat awry.

Nivek: Basically it was because Slow decided to drop their pants at the gig — I can think of better ways to make a statement.

Daily: But wasn't that the whole idea behind



by Janice Dayle

On Thursday, September 25th a small, but enthusiastic crowd awaited the appearance of Kamoze, Half Pint and Yellowman who were accompanied by Sly Dunbar, Robbie Shakespeare and the Taxi Gang.

Sly and Robbie, the star bass/drum duo, captured the hearts of the audience with their 'one drop-up beat' tempo. They remain two of reggae's premier master musicians.

Ini Kamoze, who opened the show in great style, strutted his stuff with as much gusto as he was receiving from his excellent back up.

Yellowman wrapped up the reggae night at the Slovak Hall, but his performance was a

Reggae gets a 'Taxi'

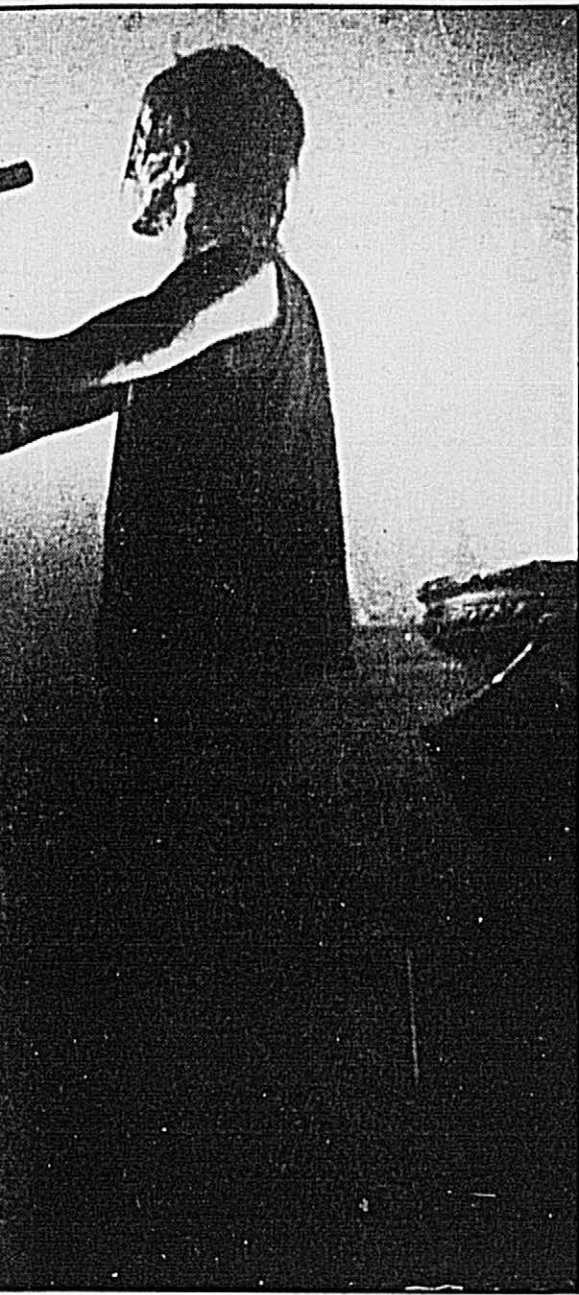
the antics of early Vicious... Nivek: Yeah, but it's all be... guess some people think it... to pull your pants down... balls in front of an audienc... ment you make is, 'I have t... down my pants and expos... *Daily: Where does one go...* Nivek: I don't know — cut... *Daily: There's been a fair b...* Expo, particularly about the... tations.

Nivek: The big trick about... got all these people off gov... gave them jobs for 5... unemployment rate goes d... false, because after a few

bit of a disappointment. Rec... cent operations, his pronun... and as a result his sound w... and exciting as his appeara... like Liberace in golden jew... pressed with the change i... which did not include... 'slackness' or vulgar ly... Yellowman did not really loc... 'sun-rock' groove.

So who do you think was... other than Half Pint. He wa... rhythm king of the night. A r... gae artist to North America... young man, hailing from Fi... House) in Kingston, Jama... this event when he blasted J... latest and hottest tune.

With the high ticket cost (\$... that this show landed on a... the scanty turnout was... Nevertheless, Jahman and... company will keep on keepi... us more 'hot rock' reggae... come!



DAILY PHOTO — ANDREW WILLIAMSON

by Jimmie Roberts

It's a record launching without a record. Deja Voodoo's new album 'Swamp of Love' would have been ready, but, as voodoo-dude Gerard Van Herk succinctly put it, "it's being pressed at CBS and they fucked up so it's not here."

Record jackets are there, but empty. Instead, a demo tape is available for ersatz student journalist keener types. It's a strong album, with some pure minimalist fun like 'Let's Mambo,' and 'Dead, daddy, dead'. It's true — Gerard is almost singing on these tunes (the key word here is 'almost') and the rhythms are noticeably more syncopated and swinging.

The album is no great departure from previous Voodoo vinyl; the bizarre humour of the lyrics keeps it moving where complexity and sophisticated production sure won't — but that's the point.

The launching was a good party. The Midwest Jug Band (Al's his name) opened the show with an amazing wash-tub rap. The Voods did a great show, and the audience is enthusiastic, with the new material gathering much applause, if not much singing-along (except where the words are obvious). Chris Houston, playing between Voodoo sets, was well received. Though, anyone wearing a baseball hat on stage doesn't deserve too much praise.

During a break, we talked to the voodoo people. Only remnants of that interview follow

Daily: Is there going to be another Barbeque?
Gerard: We'll know by Monday. Maybe December 19th at Le Spectrum.

Daily: That would be too classy, wouldn't it?
Gerard: Yeah, but what the fuck. We could cook the food in the kitchen back here (the Rising Sun) and just bring it on down.

Daily: How do you approach the studio? It's different from playing live, surely.

Gerard: Well it's just the basement of our house. We try to make it as little different as possible (from the live shows). It's always different 'cause you don't have the energy of the crowd to sort of feed off, like an energy-vampire thing. It's more sort of conspiratorial...like, we're in our basement think-

ing how people are gonna dig it, and stuff like that. We don't worry too much about it.

Tony: We just do the tunes, really.

Gerard: I just have this image of some Deja Voodoo fan out there who's sort of a composite of about a dozen people we know, and think about whether they'll dig it...if we're having fun, then it comes off O.K.

Daily: So is this album any different than the last one?

Tony: Yeah, the sound is different.

Tony: More guitar; it's bluesier...

Gerard: Out of 22 songs, 13 or 14 are blues, of one kind or another — and a little bit of 60s bubblegum stuff, etcetera. It's a lot less stiff, like a lot less straight-ahead four-four or two-four beats, and a lot more stuff that goes 'thump-be-diddle-de-do', with that extra little bit of swing.

Daily: But Bo Diddley's cat isn't dead yet?

Gerard: We don't have a whole lot of Bo Diddley beats in there, but there is some stuff like that — it kind of churples along.

Gerard: It's more traditional, not rock'n'roll, but rootsy-type music. It's almost like real music sometimes.

Daily: So is this some kind of evolution in sludgeability?

Gerard: Not that's deliberate. De-evolution, more like — working our way backwards.

Tony: We'll eventually hit, like, five million B.C.

Gerard: Maybe we'll do some songs with less instruments...

Daily: Just out of curiosity, where did the name come from?

Gerard: Whoa you're going to be sorry you asked. O.K., he (Tony) came up with it for

sure, and I recently found out the real answer, so I'll let him go ahead and make a fool of himself —

Tony: Well, I've always had the right answer. I was reading a story about the Chocolate Watch Band where they were listening to their old demo tapes, and it was a real sense of deja vu-dash-doo; and I thought 'wow, that's a great name for a band.'

Gerard: Actually I thought it was from an article in NY Rocker about the Cramps and all the new bands that do old stuff but messed up — you know, in a sort of deja vu-doo way. But recently I've discovered the original article. I've got a print answer. It's from a piece about reissue-mania and stuff like that, about the 13th Floor Elevators and other Texas bands. Its reprinted in *Lost Mynds* vol. 1.

Deja Voodoo leaves Friday for yet another tour — this time to the west coast, down south and then east to Halifax and St. John's.

Tony: Yeah, we'll go jiggin' for squid across the bay.

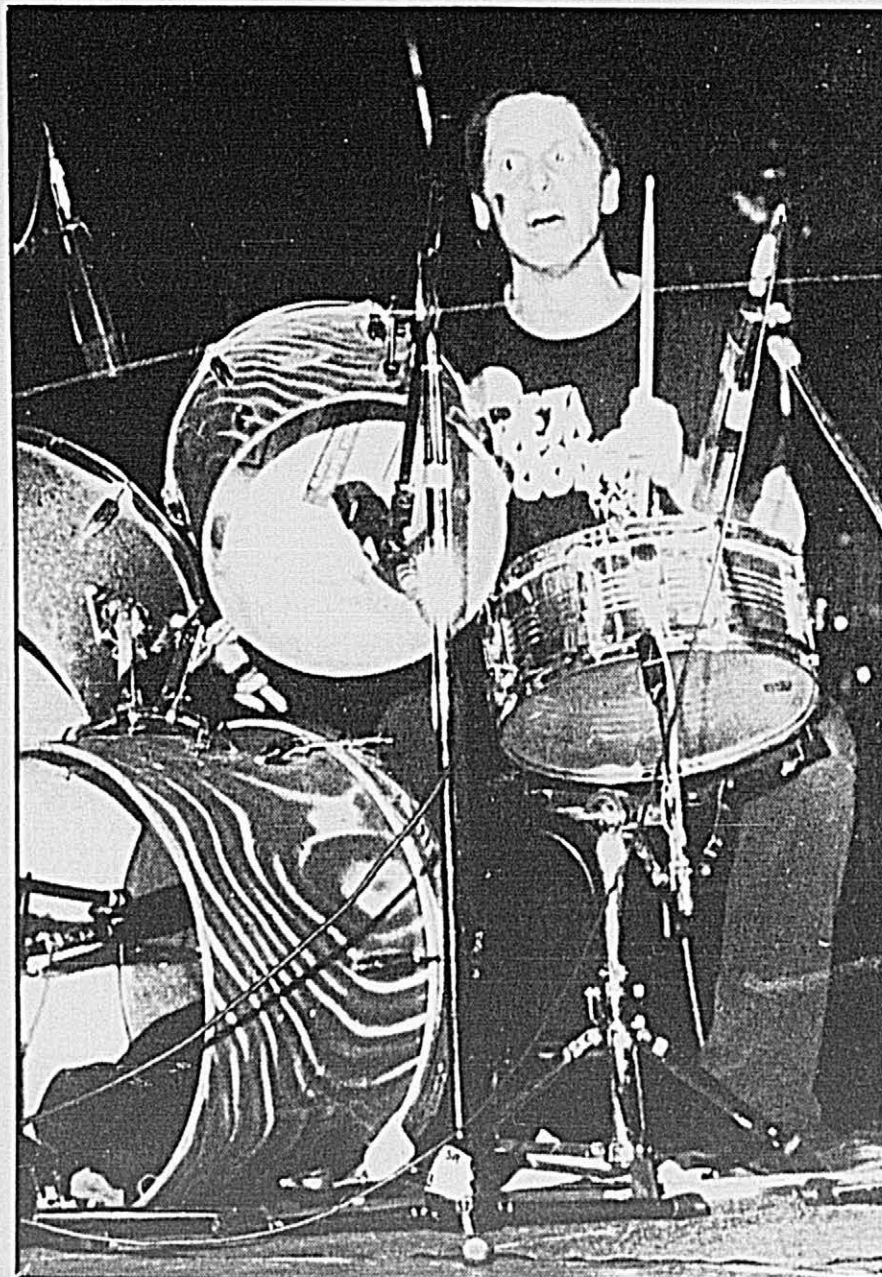
Gerard: There's not much money in squid but there's a lot of ink — sorry that's one of those bad promo jokes. What's got ten legs and plays bass? Squid Vicious. Want some more fish jokes?

Daily: Sure...

Gerard: I walked into a bar, and there was a man sitting there with a fish in his ear. I said "you have a fish in your ear," and he said, "what?" and I said, "you have a fish in your ear," and he said, "wh..."

Tony: (interrupting) "I'm sorry, I'm hard of hearing."

Gerard: He's good for ruining punchlines...



DAILY PHOTO — CHRIS LAWSON

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they're unemployed again. It's just to make the government look good.

Daily: Will Vander Zalm make a difference?
Nivek: Vander Zalm's a redneck. He's sick — he's a dangerous man.

Duane: The funny thing is that the Social Credit government has a big party up in Whistler to choose their new leader and the whole thing is like a juvenile party. A huge drunk-up and at the end they choose one person. Vander Zalm now rules because he was the most popular guy at the end of that party.

Daily: N.D.P.? P.C.?

Nivek: They are all the same — all the same sorts of characters and role models.

Daily: How's B.C. faring under Mulroney?

Nivek: B.C. is very distant from all that — very much cut off by the Rockies. Vancouver is a lot like a U.S. city. Eastern politics don't really have an effect on what goes on in the West — Westerners tend to be very stuck in their ways.

Daily: Does any of that go into your music?

Nivek: We don't like to make any political statements — or any statements on a whole — I'm against people saying, 'This is the way it is,' so if we can present images that make people think, that's great.

Daily: Do you not think that non-mainstream music should at least provide a platform for airing political views or increasing political awareness?

Nivek: I don't think political awareness should be forced on anyone — a way of thinking shouldn't be forced, which isn't if you can produce the right images.

Daily: Do you take your reviews seriously?

Nivek: I take everything seriously to a point (smile). Criticism helps me. The thing I don't like is people coming to our show and taking it blatantly for what it is.

A pop musician asking for criticism? A rare species indeed, and if you don't mind me obliging... quite simply I found my grey cells no more pressed than before the show. The images were indeed eye-catching, but the only contemplating I found myself doing was on how unpleasant it must feel to have one's face saturated with red food dye.

If urban industrial food tickles your fancy, the latest Skinny Puppy LP, *Perpetual Inter-course*, is out now on the Nettwerk label.

...Free trade in literature

continued from page 1

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McClelland stressed that Canadians have a choice to make about Free Trade. He illustrated this point with a story: "When a young boy who went to



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MacLennan's second point had to do with Canadian identity. He said he had been trying for 60 years to identify the common denominator that bound all Canadians together. "The only answer I've been able to come up with, is that we're all descended from losing ethnic groups," he mused.

Finally, MacLennan recounted a trip he had made to speak at The Canadian Club in Toronto. He told Saturday's rapt audience what he had told the members of the Canadian Club years before: "If four strong men were pounding a huge spike into the head of an Ontarian, he would say, about ten minutes later, 'This hurts.'"

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The Native Friendship Centre of Montréal will be having its Fifth Annual Native Cultural Festival this week-end, and people interested are well-advised to join in.

The festival will take place at 3819 Calixa Lavallée, Parc Lafontaine, opening at 12h00 and closing each evening at 23h00.

Featured on the program are live performances from artists like Willy Dunn, Allan Maglagak, the Whirl-

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Released prisoner on South Africa

by J. Peter Nixon

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Denis Goldberg was born to parents who were lifelong political activists. In 1955, he founded the Congress of Democrats (C.O.D.), which attempted to initiate political change throughout South Africa, and set up a democratic system based on universal franchise. The year 1960 saw the banning of the African National Congress (ANC), the primary liberation organization in South Africa. When the ANC formed a military wing in 1961, Umkhoto We Sizwe, Goldberg became a member of its High Command.

In 1963, the leaders of the ANC were meeting in Rivonia, a place in Johannesburg, when they were arrested and charged with conspiring to overthrow the South African Government through armed revolution. Among those present were Goldberg, Nelson Mandela, Govan Mbeki, Walter Sisulu and Raymond Mhlaba.

In 1964, they were all sentenced to life imprisonment on Robben Island.

According to Chengliay Ragaven, a South African political prisoner, the ANC regrouped quickly. "We regrouped outside and set up an external mission in Tanzania with the aim of setting up a government in exile."

While Goldberg was in prison, he brought a charge against the police over poor conditions in his prison. He was punished by being transferred to Pretoria Maximum Security Prison and put in solitary confinement.

In 1983, the South African Government offered to release the Rivonia prisoners if they renounced violence. Goldberg did so, on paper, but according to Ragaven, Goldberg felt he had no moral obligation to comply with a promise made under duress. He was then exiled and went to live in London.

"Those who have any doubts as to what kind of government the South African government is should come and educate themselves," said Ragaven.

"It is very important because Denis is out of prison and also Canadians have taken a strong stand on sanctions, so they should definitely come and hear Denis speak," he concluded.

Denis Goldberg will be speaking on Thursday October 16th at 10h00 in Union 107. For more information phone 392-8941.

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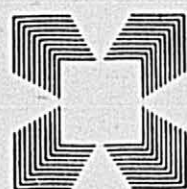
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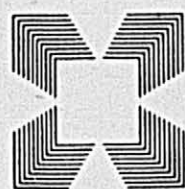
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Looking for a 3rd to share bright, spacious 7½ on Esplanade at Fairmount. Wood floors, high ceilings, skylights, and bagels at your doorstep. \$220 per month (heating and hot water included). Call Kathy at 392-8883 (day) or Mandie at 334-6928 (evenings).

Roommate wanted: male or female to share 3½. 5 minute walk to campus. Call: 488-1377.

Apt. to share: large 6½ on St-Urbain near Duluth. Two rooms available. \$250 + utilities. Call Liz: 844-5414 or 842-1113 (female preferred).

2½, furnished, taxes and electricity included, \$270 month. Two blocks from McGill. Call 845-3984.

343 — MOVERS

All local moves done quickly and carefully by student with large quick truck. Fully equipped, reasonable rates. Available Fridays, weekends only. Call Stéphane - 288-8005.

350 — JOBS

Make money while you read! Earn up to \$2000 weekly for life from home. Send \$1.00 for complete information package to: Malder Company, Box 971, Montreal H3G 2M9.

Two people, bilingual, hard working, good communication skills, wanted for placing promo material in established commercial accounts. No sales involved. Hours flexible. Contact 737-6272.

\$200/\$300 a week in commissions! Dynamic sales people needed for interesting telemarketing positions! Full training provided! Please call Doug at 284-2448!

352 — HELP WANTED

Restaurant help wanted. Experienced sandwich & grill person for lunch time weekdays, also weekend help wanted. Phone between 4-5 p.m. 843-5268.

354 — TYPING SERVICES

Theses, Term Papers, Resumes. 18 years experience. Rapid Service. 7 days a week. \$1.50/double-spaced. IBM (2 min. from McGill Campus) Mrs. Paulette Vigneault 288-9638 or 288-0016.

For theses and major papers: quality word processing and editing. Reasonable rates, revisions cost almost nothing! Pick-up and delivery available. Call **SUPPORTEXTE**, 487-2116.

One-day service. B.Comm. background, editing if required. Error-proof. Improved final mark guaranteed. Use "buzz words." Skilled with words. Electronic Memorywriter. Academic papers, cases, CVs. 340-9470.

Word processing IBM PC. Open 7 days. Term papers, resumes, thesis, translations. \$1.50/double spaced. 2 mins. from McGill campus. NSE 289-9096 anytime.

Professional typing on IBM Selectric. Spelling and grammar corrected. Call Eileen at 485-1056. Messages left on answering machine will be answered promptly.

Typing - English / French \$1.40 / page IBM Selectric; carbon ribbon; grammar, spelling, punctuation corrected; bond paper provided; symbols / italics available; longer essays and theses preferred; 284-9346 evenings only; Sherbrooke metro.

356 — SERVICES OFFERED

Tutor available, experienced. Chem., Physics, Biol., Math, etc. Reasonable, negotiable rates. Steven 286-1049. Don't wait 'till it's too late!

Aerobic Centre-Ville for a real workout. Student rates. 1435 Bleury N°. 350. 844-9764.

Freeze up when you want to participate in class? Got "seminar presentation jitters"? Public Speaking Anxiety group forming at McGill Counselling Service. Phone 392-5119 now!

Test anxiety group now forming at McGill Student Counselling Service. 6 weekly sessions to help you relax and concentrate on exams. Phone 392-5119 now!

Blatter, Rick Health & fitness consultant. Personalized consultations in your own home or office. For your appointment call Saturday mornings between 05h30 and 13h30, 625-1352.

Are you sure your exercise program is doing what you want it to do? We can insure that it is. Rick Blatter, Health & Fitness Consultant.

Porte folio for models, actors, by well known photographer. Call Michel 842-9778.

Bilingual professional services. Translation, resumes, cover letters, editing, typing of theses, etc. 342-8197 8:30 a.m. - 5 p.m., 472-4621 evenings, week-ends.

Graduate Information Workshop: Topics include: graduate schools, references, curricula vitae, application forms. Date: October 9. Time: 12:00 to 2:00. Place: Counselling Service - room 301.

361 — ARTICLES FOR SALE

For sale: beautiful **McGill Letterman Jackets**. Red and white with reinforced leather sleeves and chenille lettering. Only \$110. *Lowest prices in Montreal.* Act now. Call 281-9761 or 286-1664.

One-way ticket to Vancouver, B.C. Female. On October 31, 1986. \$200. Cash only. Contact Megan Atchley, rm. 4-5 392-4553.

Leather jacket — unisex, charcoal calves — leather. Bought in Italy this summer for \$250. Size 42. Worn once. Mum won't let me keep it! Asking \$200 or BO. Come take a look. Call Samantha 286-1021.

One way airfare to Vancouver. October 10. \$250 o.b.o. 937-5496 before 3:00 p.m. or 634-6931 local 481 after 4:00 p.m.

Red and White jackets. Leather sleeves, wool body, thermal lining, chenille lettering & embroidered crest. \$119. Warmest in Montreal. In stock for immediate delivery. Call 849-0077

365 — WANTED TO BUY

Wanted: Physics textbook ed. Giancoli with notes and exams for physics 101. Call Jenny 845-2388.

Bicycle: 10 speed for 5'9" individual. Don't hesitate to call: 281-6392.

367 — CARS FOR SALE

Datsun F-10 1976 2 door station wagon - good condition. \$600. 483-3371.

370 — RIDES

Hide needed to / from Toronto. Two women must leave Montréal aft. or eve. Fri. 2nd and Fri. 10th October. Coming back to Montréal 4th or 5th and again 13th. Happy to share expenses. 272-5780 or 849-7167.

Ottawa for the weekend! Leaving Friday, returning Sunday. I need people to share gas expenses in a van. Fun, fun, fun! Call 486-6454 very early or very late and ask for Thia...

372 — LOST & FOUND

LOST — at the Homecoming Football game on Saturday, September 20th; a watch, Seiko quartz "Sports 100", gold/silver colour. Reward! 935-2590 evenings.

LOST — gold bracelet, Friday September 19 - Zeta Psi frat party or campus. 482-6105.

374 — PERSONAL

Enhance your home's aesthetic impact with pictures of human cutlery. *Spoons & Eye* concert photos for sale. Owen - 488-1727 evenings.

McGill Nightline: (✓) Run by students for students. (✓) Mon-Fri 9 pm - 3 am. (✓) Information. (✓) Someone to talk to. (✓) 392-8234.

383 — LESSONS OFFERED

Flute & recorder lessons: cours de flûte

traversier et de flûte à bec: for beginners or advanced. Call 388-5164.

French lessons offered by an experienced French teacher. Private/groups - at all levels. Grammar, conversation, composition, etc. Call Anne Marie after 9 p.m. at 933-4551.

385 — NOTICES

Win \$50!!! All students chosen at random to participate in the Undergraduate Library Use Survey return completed questionnaire to any campus library or Sadie's TODAY!!

Slide presentation and discussion on Political and Religious situation in South America. Fr. Tom Ryan. Saturday 7:30 p.m. 3484 Peel Street (Newman Centre) free. Tel: 392-5890.

Auditions for the McGill Savoy Society's production of *Patience*. Last day, Oct. 2, 7:00-10:00 p.m. in Union Bldg, rm. 416. For info call 392-8983 or 935-8536.

\$175.00 Fame, fortune. Two days left for registering in Gertrude Pub's Billiards Tournament. Sign up in Union Building Arcade.

Rush Kappal Today BBQ 6-9, Fri. Kafé Kapoa 3-5. 526 Milton (between University & Alymer) 844-1304.

387 — VOLUNTEERS

Montreal Chest Hospital is in great need of volunteers for activities, individual and group projects. Please contact Mrs. Renata Kozina, Coordinator of Volunteers - 849-5201, ext. 247.

Volunteers needed for Friday afternoon outings with foster kids. If interested call Marc (286-9913) or Boel (733-2947).

Yellow Door Elderly Project needs volunteers for its friendly visiting services. No experience necessary - just concern for the isolated, lonely elderly. Call 392-6742 or visit 3625 Alymer.



THERE ARE ONLY TWO DAYS LEFT

It Takes Just A Half Hour To Help Save A Life

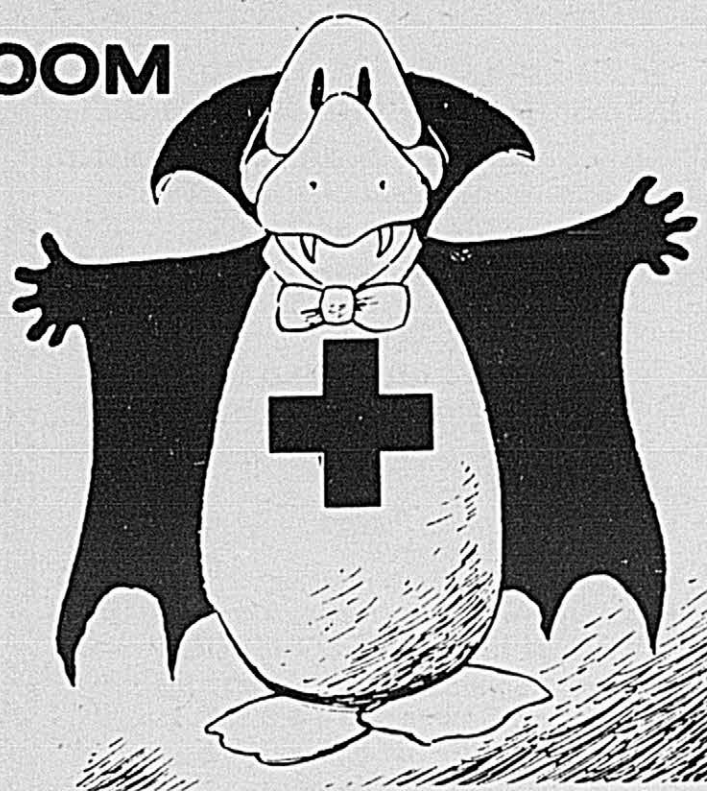
CLINIC HOURS: THURSDAY OCTOBER 2 10 a.m. - 7:30 p.m.
FRIDAY OCTOBER 3 10 a.m. - 5:00 p.m.

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McGILL BLOOD DRIVE '86



Staff Meeting 17h00. today Union B-03.

HELLENIC STUDENTS' ASSOCIATION WINE & CHEESE PARTY

DATE: Friday, October 3rd
TIME: 7:00 p.m.
PLACE: Student Union
Room 107 /108
PRICE: Absolutely FREE!!!

EVERYONE WELCOME

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- Women and Prayer
- Explanations of the Prayers throughout the services
- A'B'C's of Synagogue customs
- My Prayer — Does it make a difference?

ROSH HASHANA SCHEDULE

Friday & Saturday Oct. 3 & 4 6:15 p.m.
Saturday & Sunday Oct. 4 & 5 9:00 a.m.

YOM KIPPUR SCHEDULE

Sunday Oct. 12
4:15 p.m. pre-fast meal
6:15 p.m. Kol Nidre
Monday Oct. 13
10:00 a.m. services
CHABAD HOUSE
3429 Peel St.

For more information, reservations and accommodations call 842-6616



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MIKE KROPVELD - DIRECTOR - CULT PROJECT

TUESDAY, OCT. 7, 1986.
7:00 PM
HILLEL STUDENT SOCIETY
3460 STANLEY ST.
INFO: 845-9171



GMAT GRE LSAT
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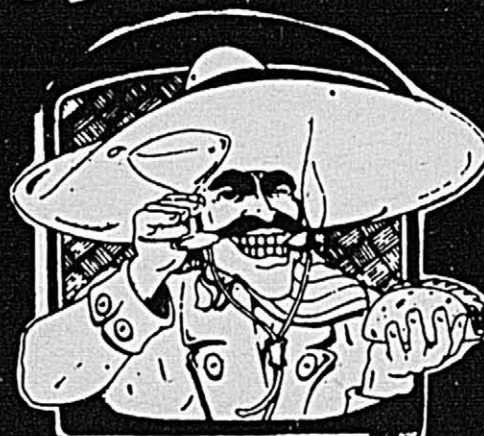
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- Up to 1 MB memory on board
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- User documentation

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